



Michael Banks
American, born 1972
No. undated
oil on wood paneling; metal license plates
Collection of Mary Lou "Pixie" Jacquin

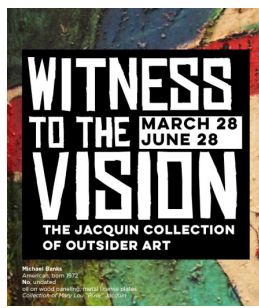
WHAT TO EXPECT:

The 19th and 20th centuries brought monumental changes to the art world. A new generation of European and American artists began to push the boundaries of conventional art to include new techniques, styles, and subject matters. In the span of only a century, art connoisseurs were introduced to Impressionism, Modernism, Abstract Expressionism, and everything in between. It was during this same season of artistic revolution that *art brut* or Outsider art first gained recognition.

The term *art brut* was first used by Jean Dubuffet in the mid 20th century to refer to the powerful work produced by creators with no artistic training and little to no knowledge of the art world's galleries, collectors, or dealers. Of particular interest to Dubuffet and his contemporaries was work produced by patients of mental institutions, because it was spontaneous, original, and unadulterated by the predominant art culture.

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LEARNING GOALS

After reviewing the information and completing the activities found inside the *Witness to the Vision* educator guide and visiting the exhibit, students should be able to:

- ◆ Define and discuss the characteristics of Outsider art.
- ◆ Distinguish fine art from Outsider art.
- ◆ Recognize the common themes present in Outsider art.
- ◆ Feel confident creating art from everyday items.

COMMON THEMES

Although Outsider artists do not always set out to create art, they do often work with the intention of communicating a specific message through their creations. Some of the recurring themes you'll see in *Witness to the Vision* include:

- ◆ Visions or revelations from God
- ◆ Memory or family tradition
- ◆ Evangelical messages
- ◆ Pop-culture

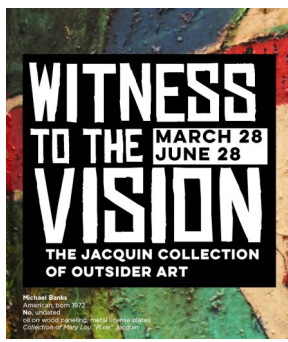
COMMON MATERIALS

Found objects such as:

- ◆ Bottle Caps
- ◆ Driftwood
- ◆ Fabric Scraps
- ◆ Plastic
- ◆ Repurposed Items

Traditional art supplies:

- ◆ Paint
- ◆ Markers
- ◆ Pencil/Pen



WITNESS TO THE VISION

Difficult to define or classify, Outsider Art is a type of folk art. Works appear simple or crude—as if made by a child—but often demonstrate masterful color choice and composition. The contemporary art world embraces it as an important contribution to the story of human creativity.

Defining Outsider artists as having limited education, surviving traumatic experiences and financial deprivation, being institutionalized in prison or for addiction, and working menial jobs proves to be an inadequate description of the first generation of Outsider artists, although such characterizations can apply to many of them. Most Outsider artists do feel an intense drive to create; many are extremely prolific, and they use whatever materials are at hand.

Outsider art came to the attention of American critics and adventurous collectors in the early 20th century. Modernists sought new ways to understand their rapidly changing world, and this was a refreshing alternative to art created within the stifling and rigid academic traditions of the past. The influence of Outsider art is obvious in the work of some mainstream artists of that period who experimented with abstraction and other dramatic new styles.

Many first generation Outsiders—William Edmondson, Bill Traylor, Henry Darger, Joseph Yoakum, and Horace Pippin among them—did not live to see their creative output appreciated by the public and would be surprised by the prices their artworks now command at auction and in art galleries.

A paradox of Outsider Art is that once “discovered,” an artist may realize that the art he or she makes in response to a personal experience can become a reliable source of steady income. If enough people want to buy the art, the artist may be able to keep up with demand only by enlisting the help of family members or friends to prepare the materials or even get involved in making the art.

Another irony is that a number of urban, professional artists active today who hold college degrees are choosing to adopt a naïve style, making their work appear to be “Outsider.” They advance their careers through gallery representation and museum exhibitions. The boundaries between Outsider, Fine art and craft become blurred.

WHAT IS OUTSIDER ART?

In 1972, Roger Cardinal, an art critic and professor at the University of Kent in Canterbury, published a study on *art brut* entitled *Outsider Art*. This was the first book on the subject to be published in English, and although Cardinal intended “Outsider art” to be a direct translation of the term “*art brut*,” his new term has grown to encompass art produced by any self-taught or naïve artist, regardless of their mental health, who is considered isolated from mainstream society or culture. *Witness to the Vision: The Jacquin Collection of Outsider Art* celebrates the wide range of styles, materials, and personalities that create art, not for fame or fortune, but for the joy of creating.

Although Outsider art is considered a subcategory of folk art, the two are really quite different, both in intent and execution. Folk art is actually a very specialized art form that is born of a particular tradition, typically passed along from master teacher to student, father to son, or mother to daughter. Outsider artists, however, are essentially those who through physical or psychological isolation have created their work almost wholly intuitively. The self-taught artist’s work is often more pure and inner-directed, something that practically explodes out of the creator often as a result of some kind of personal catastrophe, such as the loss of a loved one.

Unlike other categories of art that are defined by a commonly held technique or intent, Outsider art has almost no boundaries whatsoever. Artists create with the items they can find, oftentimes literally turning one man’s trash into another’s treasure. Despite the huge variety of items currently on display in *Witness to the Vision*, there are several common themes and compulsions represented, including visionary works, such as those created by Zebedee Armstrong; pieces derived from memories, such as the work of Annie Tolliver; evangelistic messages, such as the pieces created by Myrtice West; and even pop-culture references such as those seen in Jimmy Hedges’ carvings.

Most artists begin creating as a means of expressing themselves. Over time, however, the desire to be recognized, praised, and paid for one’s work starts to influence the art, muddling the self-expression and polluting it with the needs and wants of others. For Outsider artists, the original desire to create purely for the sake of creating and for the emotional release it provides never fades. In many cases these undiscovered self-taught artists are never even faced with the choice of whether or not to alter their work to appease gallery owners. It is that exceedingly personal and authentic expressiveness, unhindered by the traditions of fine art and responding to an often obsessive, quasi-religious drive, that helps to account for the continuing fascination with Outsider art.

For many Outsider art collectors, the value of a piece is not actually in the piece itself, but rather in the story behind the artist who created it. Although each piece is incredibly intentional, very few are created with the intention of being “art.” Rather, they each represent a special method of communicating with a world that the artist feels separated from. Therefore, each artist’s unique personality and history imbue the pieces they create with meaning. These artists, many of whom are from extremely disadvantaged backgrounds and have suffered traumas, are unintentionally chipping away at the very definition of art, and forcing critics and collectors to reevaluate what makes a piece important. *Witness to the Vision* demonstrates that one does not need academic training, or even an awareness of art history, to create something striking.

WHO IS PIXIE JACQUIN?

Mary Lou “Pixie” Jacquin, a local art educator and artist, became interested in Outsider art while working on a masters degree in art education at the University of Illinois in the early 1980s. Art professor Elizabeth Delacruz introduced her to this distinctive type of folk art. Jacquin’s initial research and visits to galleries offering the work of Outsider artists sparked in her a deep fascination in this primitive work by people who created art simply for the sake of expressing themselves and not for recognition as artists.

Jacquin decided she wanted to meet some of these artists, to see for herself who they were and how their art expressed their personal experiences. She began tracking them down to their homes in the hills of Tennessee, the mountains of Alabama, and parts of Mississippi and other southeastern states. Jacquin and her husband drove first to meet Mose Tolliver. She understood the unspoken but well-established rule that one ought to buy a piece of art when visiting an artist, and so her collection began with the purchase on Good Friday of a figure painted on a scrap of wood shaped like a cross.

Since that time, Jacquin has met dozens of other Outsider artists in their homes and at the many art fairs and festivals that have become popular. The best known one may be the Kentuck Festival of the Arts held in Northport, Alabama. Each of the nearly 300 works that she has purchased or acquired by trade has a story about the person who created it or where it came from.

Jacquin says that living with her collection of Outsider art and meeting the people who made it has taught her some valuable life lessons and influenced the art that she makes. She does not take herself as seriously as she did before. And she enjoys making art without the trappings of her formal training: more direct, simpler in message and a lot more humorous.



**Mary Lou “Pixie”
Jacquin**
Peoria, IL, born 1944
Fishers of Men
mixed media

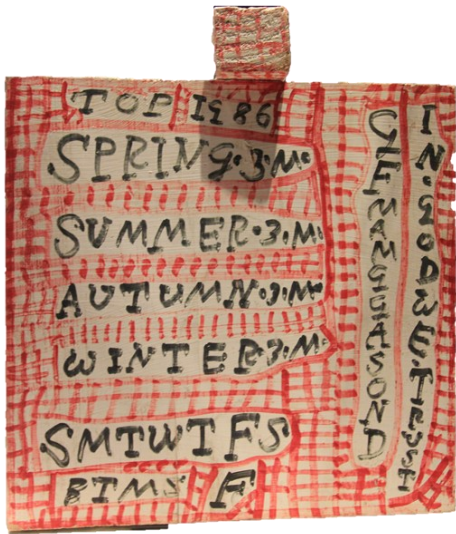


Mary Lou “Pixie” Jacquin
Peoria, IL, born 1944
Mother and Child: Elvis
acrylic on canvas



Mary Lou “Pixie” Jacquin
Peoria, IL, born 1944
Rabbit
mixed media

WHO ARE THE ARTISTS?



Zebedee "ZB" Armstrong
Doomsday Calendar
acrylic and marker on wood



Larry Ballard
Abraham Lincoln
telephone pole, sheet metal, buttons

ZEBEDEE "ZB" ARMSTRONG

(THOMPSON, GA; 1911–1993)

With only a grade school education, Armstrong worked in the same cotton fields that his parents and grandparents had worked. After his wife died in 1969, he took a job in a local box factory. Armstrong related that, in 1972, an angel appeared to him in a vision, with a message from God that "...judgment day will come soon." Armstrong became reclusive, preoccupied with time and the Book of Revelations. He began fashioning bits of wood into doomsday calendars that predict the date the world will end.

LARRY BALLARD

(LISLE, IL; BORN 1937)

Ballard realized his talent and love for carving when he decided to replace a missing propeller on a carved wooden folk art airplane 30 years ago. He favors found sources of wood, including fence posts and telephone poles. His main subjects are national heroes, famous personalities, and animals, which he paints in bright colors. He paints scenes on wood boards, giving them 3-dimensionality with the addition of t-shirt jersey soaked in paint.



Michael Banks
Two Eyes
oil on wood board

MICHAEL BANKS

(ALABAMA; born 1972)

Banks represents a new generation of Outsider artists who have a deep appreciation for and are inspired by the works of those who came before them. Banks' mother raised him in northern Alabama. His affinity for art was clear at a very young age, and he fondly remembers that his mother encouraged him to pursue his passion.

When Banks was only 20 years old, his mother passed away and the years that followed were incredibly challenging for the young artist. A dark depression and alcohol addiction tormented Banks and stifled his creative spark until 1997 when he began to regain his footing and once again took up painting.

Banks uses found objects and building materials in combination with traditional artist materials; often, he begins by covering his wooden surface in tar, scratching in an image, then painting over the top of the piece with colorful enamel. Banks becomes totally absorbed in the actions, and his painting is often a near-automatic process. Although he has sometimes described his urge to paint as a curse, Banks acknowledges that at times it was all that kept him alive, forcing him to "paint or die."

WHO ARE THE ARTISTS?



Jack Beverland
Crucifixion
hobby paint on wood

JACK BEVERLAND "MR. B."

(TAMPA, FL; BORN 1939)

Beverland was born into a very poor family in Idaho. After his father died, his mother moved to Florida with her two sons. As a boy, he was determined to be financially secure.

A corporate downsizing that resulted in Beverland's layoff after 32 years of loyal employment within the company, working his way up to the top, left him angry and bitter. Expressing his feelings by painting helped him work through his anger; he now advocates for art therapy. His early paintings were focused on corporate culture and belied his personal frustration. Eventually he shifted to the scenes of happy times and family life that characterize his work today.

Wanting to do something different than other artists, Mr. B. uses dimensional and glow-in-the-dark paints that provide a luminosity and texture unexpected in paintings. He starts each work with the title, then builds a story around it drawn entirely from his imagination. A man in the painting, or a possum if no people are included, represents the artist.

WHO ARE THE ARTISTS?



Richard Burnside
Royalty
oil-based enamel on board



Mamie Deschillie
Woman on Horse
cardboard, fabric, beads

RICHARD BURNSIDE

(PENDLETON, SC born 1944)

Burnside, a man of visions of ancient times, creates primal, raw works of art. Born in Baltimore, he earned his high school equivalency diploma while serving in the US Army from 1974 to 1978 then worked as a chef in Charlotte, NC. Plagued at night by visions of ancient times, he found he could not rest until he let them out through his painting. As he puts it, "Gotta obey God."

Burnside's paintings are rife with symbols, some carrying personal meanings, and some unexplained products of his visions. These include ancient kings and queens, jungle cats, and a white wolf. His works have been likened to Navajo sand paintings.

MAMIE DESCHILLIE

(UPPER FRUITLAND, NM; 1920–2010)

Deschillie was an accomplished weaver of rugs, a skill she learned as a child on a Navajo reservation. In the 1980s, Deschillie started cutting people and animal forms out of cardboard, and decorating them with paint and found objects. Her art came from her heart, the world around her, and her imagination.

WHO ARE THE ARTISTS?



Brian Dowdall
Cat
acrylic on wood

BRIAN DOWDALL

(COCOA BEACH, FL; BORN 1948)

Born into a large Irish-American, Catholic family amid the mountains of Montana, Dowdall developed a love and respect for nature that later was revealed in his art.

At the age of 18, Dowdall began a cross-country journey that not only exposed him to a wide variety of experiences—from communal living to living alongside Native Americans in New Mexico—and marked the beginning of his art career. His subjects are animals; he uses cardboard, wood, tar paper, and tempura and house paints to create art that expresses each animal's unique spirit.

Eventually, Dowdall settled in Cocoa Beach where he worked alongside established Outsider artists such as Mose Tolliver and Purvis Young.



Howard Finster
Mr. Coke
acrylic on wood

HOWARD FINSTER

(PENNVILLE, GA, 1916–2001)

Arguably among the most famous of America's Outsider artists, Finster called himself "a man of visions," having experienced his first one at the age of three. He also called himself "a stranger from another world" and often recounted his travels through space and time.

After serving as a pastor to 10 churches in Georgia and Alabama, Finster left the pulpit to "create sacred art" when commanded to do so in a vision.

Finster began by painting plywood cutouts of secular subjects and writing Biblical verses on the reverse side. At the time of his death, he had catalogued more than 76,000 works. Finster established the Museum of Everything on his swampy property to house his many collections.

He worked day and night to create an art-filled environment, which he dubbed "Paradise Gardens," embedding its walls with plates, glass, statues, and more. Throughout, Finster displayed graphic messages from the Bible or simple urgings to live right.

WHO ARE THE ARTISTS?



Roy Finster
Elvis
acrylic on wood



Deb Garner "Miz Thang"
Jerry Garcia
acrylic on wood

ROY FINSTER

(SUMMERVILLE, GA; BORN 1941)

Roy is Harold Finster's son and his paintings closely resemble those of his father but he does not engage in the histrionic sermonizing for which his father was famous. He says he spends more time on each work than his father would. Roy received no formal training as an artist and worked for many years as a handyman at the Chattooga County Hospital before retiring in 1995 to devote himself full-time to his painting. His subjects include historical figures, religious visions, devils, and angels.

Roy's son, Michael, also makes his living as a folk artist. He dropped out of high school to cut out the plywood shapes and apply the base coats of paint for his grandfather's stand-up pieces.

DEB GARNER "MIZ THANG"

(HAWKINSVILLE, GA; BORN 1956)

Garner remembers being creative from her earliest years. She was influenced by her sister's study of art while she suffered severe depression; creating plywood cutouts of blues singers helped her focus and work through the issues at the root of her depression.

Garner's colorful singers and musicians visually display the rhythm of blues music. All have blue faces and are covered with words providing with historical information and lyrics.

Initially, Garner gave her pieces to her friends as presents. After one friend took some of her pieces to a local gallery, Garner began receiving orders for more and soon entered shows and festivals.

WHO ARE THE ARTISTS?



Elayne Goodman
Fantasy Fish
papier mache with dolls,
assemblage

ELAYNE GOODMAN

(Columbus, MS, born 1940)

Goodman grew up on a farm outside of Columbus. She began making fantastical embellished objects as early as her pre-teen years, but never regarded them as art as she had never seen art like her own. She married young, and to help support a growing family, Goodman decided to become a nurse.

After 10 years working as a surgical nurse, Goodman suffered “burn-out” and returned to school, but this time to study art. She showed her embellished objects to some of her teachers, who told her to “get that stuff out from under your bed and sell it.”

Goodman’s studio is a kaleidoscope of color and fantasy. She says, “It’s just a strange thing. You can’t force this weirdness to happen, but if you let it ... it just does.” Elvis is a recurring theme in her work.

Goodman scours garage sales and flea markets for materials. To date, she has created close to 3,000 works of art. She describes her style as intuitive, and advises others to “Do what you feel like doing.”



JAMES R. “JIMMY” HEDGES, III

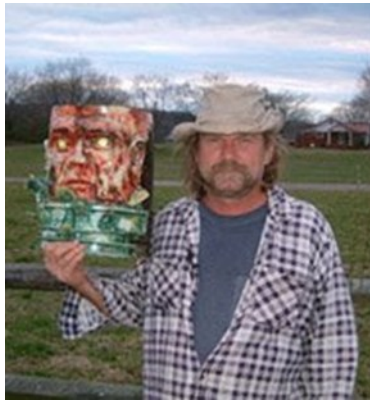
(LOOKOUT MOUNTAIN, GA; 1942–2014)

Hedges worked in real estate development and amassed a modest collection of Outsider Art before he started making art himself. He emerged on the art scene in the early 1990s, driving a vintage blue dump truck loaded with works made by self-taught artists. His charm and enthusiasm helped him get to know other artists and collectors, as did his willingness to drive cross-country to deliver pieces of art.

As his interest and investment in Outsider art deepened, Hedges decided to open the Rising Fawn Art Gallery and the Rising Fawn Folk Art Sculpture on his property as places to display his collection and to attract potential buyers by showing his artworks for sale.

WHO ARE THE ARTISTS?

Danny Hoskinson
Buckethead Totem
mixed media



DANNY “BUCKET MAN” HOSKINSON

(KNOXVILLE, TN; 1956–2008)

Hoskinson unknowingly began his career at a 4th of July party in 1987 by using a cigarette lighter to melt plastic utensils and form them into shapes and figures. Intrigued by the results, he began practicing his craft and eventually evolved from plastic utensils and butane lighters to plastic buckets and a butane torch.

In a typical piece, Hoskinson used 20–50 buckets, many of which friends and fans donated to him. He often chose to create faces by melting the plastic, using metal tools to pull and twist shapes out of the bucket, and melting it a second time to create new folds and wrinkles.

During his lifetime, “The Bucket Man” won many awards, and was able to provide for himself through his art. The contorted, blurry faces with big, sad, human-like eyes captivate viewers; one critic commented that Hoskinson’s figures seemed to say, “We are as we were made... if you see us as ugly, it’s because you’re looking for ugliness. We’re reflecting your own mindset back to you.” Hoskinson’s unique work and his kind heart made him a beloved member of the folk art community until his untimely death.

CHRIS HUBBARD

(ATHENS, GA)

After a 20-year career as a microbiologist and environmental consultant, Hubbard left the corporate world behind to create Outsider art full-time.

In 1998, he rolled onto the scene in his “Heaven and Hell Car,” a used 1990 Honda Civic adorned with handmade iconic, religious-themed art and carvings.

Hubbard is a native of Nashville, KY. His work is inspired by the concepts of sin, salvation, reconciliation, redemption, and “the fundamental religious activity in the South.” Other Outsider artists welcomed him into their ranks. He made more of the sculptures that covered his car and sold them to admirers as he traveled between shows.

Hubbard developed relationships with many prominent Outsider artists, including R.A. Miller and Howard Finster. When asked about his success, Hubbard often shrugs and says, “I make stuff, people buy it, and that’s cool.”

WHO ARE THE ARTISTS?



Roger Lee "Ab" Ivens
Flag
painted wood



Jas Johns
Crucifixion
acrylic on wood

ROGER LEE "AB" IVENS "THE FLAGMAN"

(Atlanta GA; born 1964)

Ivens was born into a military family in Lookout Mountain, TN. His father's funeral in 1971, with the American flag draped over the casket, had a profound effect on Ivens and inspired him to collect American flags. He grew up performing vocal solos at Baptist church services throughout the state.

Ivens showed an early interest in art. He earned the nickname "Abstract" when he asked a school-teacher to explain the word "abstract;" much later, construction coworkers shortened it to "Ab."

Ivens started making sculptures in the evenings after finishing his shift as a carpenter in a furniture factory; he used scraps of wood and other found objects to create his signature patriotic symbols. His 3-D sculptures made by layering and interweaving pieces of wood earned him a new nickname.

In 1995, Ivens quit his job to devote himself to making art. He is also the lead singer in a country rock band that tours the Southeast.

JAS JOHNS

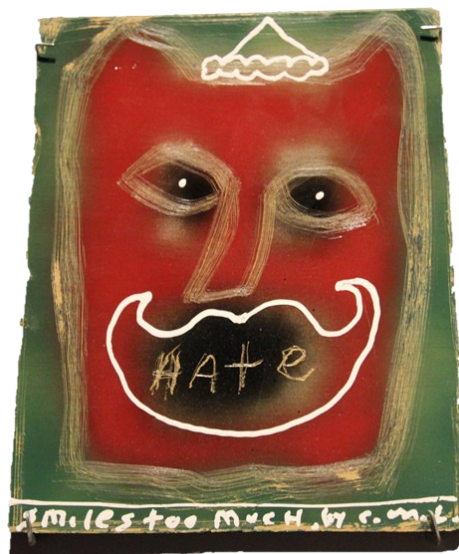
(CARTERSVILLE, GA: 1941-2003)

A middle school technology teacher by day, Johns began working as an artist in 1993, drawing fish and painting on bowls and mirrors. He soon turned to stories of the Old Testament and the Stations of the Cross. Johns uses bright colors and complex patterns, always attempting to instill some humor into his pieces, which range from figural sculptures to reverse paintings on glass.

WHO ARE THE ARTISTS?



Amy Lansburg
Son
driftwood



C.M. Laster
Devil
acrylic on wood

AMY LANSBURG

(AMERICAN, BORN 1930S)

Originally a furniture maker, Lansburg has captured the attention of Outsider art collectors with her whimsical driftwood sculptures. Sticks, logs and other natural materials are carefully positioned and manipulated to represent abstracted human and animal forms. For Lansburg, there is “something magical in finding the perfect piece of wood or discarded objects and manipulating it or incorporating it into a piece, enabling its inherent beauty to be seen.”

When full-sized furniture became too physically challenging for Lansburg to manage and she felt that she had exhausted the creative variations of driftwood sculptures, Lansburg began crafting miniature chairs from driftwood. She affectionately calls these pieces “pajama chairs” because she often makes them in the middle of the night.

C.M. LASTER

(AMERICAN)

Laster and his wife, accomplished folk artist Grace Kelly Laster, believe strongly in the healing aspect of art. They make art out of whatever materials are available, creating works that are meaningful to them and which they hope will offer healing to others.

A turning point for Laster occurred after his brother died of a drug overdose, and he went to pray with his new friend, Outsider artist Howard Finster. The older artist encouraged the grieving man to put his feelings in his art rather than turn away from them.

WHO ARE THE ARTISTS?



Eric Legge
The Journey is the Destination
acrylic on wood



Peter Loose
Bongo Explores Space
drumhead metal

ERIC LEGGE

(VALDOSTA, GA; BORN 1971)

Although born in Decatur, IL, Legge was raised in Valdosta, GA, and has always considered himself to be a southern boy.

While working at a center for mentally and physically challenged people, Legge developed a profoundly spiritual outlook on life, and a strong desire to express himself seriously through art. From his home in the mountains, Legge draws inspiration from the abundant nature that surrounds him: mountains, flowers, animals, churches, and faces. His lifestyle and goal to live in tune with nature leads those who know him to describe Legge as “like a Buddha.”

When asked about his artwork, Legge once commented, “Well, it starts in the heart. The mind perceives it and the hand gives it shape. I think of it as a trinity, you know—Heart, Mind, and Hand.”

PETER LOOSE

(HULL, GA; BORN 1963)

Born in Silver Spring, MD, Loose moved to Georgia in 1986 to work as a naturalist at a local state park, teaching about animals native to the area. Work frustrations influenced him to start painting for relief.

Loose paints pictures of animals, and makes birdhouses and dulcimers from found objects such as wood, window screens, peanut shells, and coffee beans, even traditional acrylic paint on canvas. His vividly colored art reflects his love of animals. Loose and his wife, Sandy Loose-Schranz, have published two children’s books starring their rescue dog, Bongo.

WHO ARE THE ARTISTS?



Charlie Lucas "Tin Man"
Man and Wife
wire, barbed wire



CHARLIE LUCAS "TIN MAN"

(PINK LILY AND SELMA, AL; BORN 1970)

As a dyslexic child, Lucas felt most comfortable watching his great-grandfather work as a blacksmith. His siblings and class-mates teased Lucas about the objects he created from junk, and a teacher told him that he should learn a trade and leave art to white people. So he left home at age 14, working odd jobs around the southeast for 5 years.

Lucas returned home in 1972 to marry a childhood friend; they have six children. He worked construction until he fell off the back of a truck at a construction site in 1984, injuring his back so seriously that he spent nearly a year in bed and is permanently disabled. During his recovery, Lucas asked God to give him a talent that was unique to him. Soon he started making figures from twisted wire and metal junk.

The large metal cows, horses, and dinosaurs that Lucas made and placed outside his house attracted visitors and by the late 1980s he was selling works to galleries and collectors. About the same time, he started painting pictures, using house paint. He is one of Alabama's best-known folk artists. Lucas' portraits depict family members or people he knows, but he hopes viewers will create their own stories about the figures in his art. In 1992, he started teaching himself to read.

SAM "THE DOT MAN" MCMILLAN

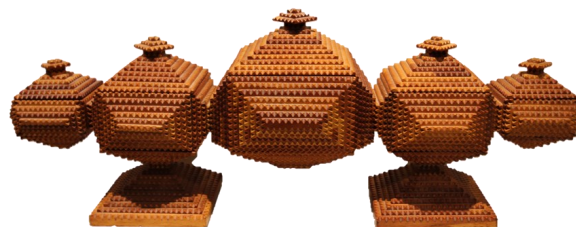
(WINSTON-SALEM, NC; BORN 1926)

"If we all hold hands, we can't fight."

That is McMillan's life motto and it has seen him through decades of conflict. Born in North Carolina, he left school after the 6th grade to work in the nearby cotton and tobacco fields. Despite facing innumerable cases of blatant racism, he chooses to offer love to his fellow man rather than hate: "I've lived a life that most people don't live because I love everyone in the world, everybody. If you do that, somebody's going to love you." In McMillan's case, this naive worldview has proven true, and "The Dot Man" now holds a special place in the heart of many folk art collectors.

More than 20 years ago, an employer gave McMillan a paintbrush and, he says, "We started painting and putting dots on stuff, on everything." His passion to cover pieces in dots earned him a fitting nickname and captured the attention of the folk art community. McMillan also has been widely praised for his generosity and passion for teaching children the importance of love.

WHO ARE THE ARTISTS?



Edward A. Olsen
Cantilevered Box
wood

REUBEN AARON “R.A.” MILLER

(RABBITVILLE, GA, 1912-2006)

After spending most of his life working in cotton mills, and farming and preaching, Miller turned to art in his 60s to cope with eyesight problems caused by glaucoma. He started making whirligigs and metal cutouts of animal and human figures that he decorated with enamel paints. He also produced paintings and drawings in enamel or marker on Masonite, using figures similar to those of his metal cutouts, but often incorporating short inspirational messages.

Miller had only a grade school education. He lived his entire life on the property where he was born; a tornado destroyed the original house in 1936. Miller decorated the yard with his artwork, which attracted the attention of many passersby. He gained national notoriety when the Athens, GA based band R.E.M. filmed a music video on his property, surrounded by his whirligigs and other figures.

Miller only stopped making his art when he lost his vision entirely in 2004. He is considered one of the most enduring self-taught artists of Georgia.

EDWARD A. OLSEN

(AMERICAN)

The makers of this type of folk art, known as tramp art, are often unidentified. In America, it dates mostly since the end of the Civil War in the mid 1860s through the 1930s, as many older craft forms were revived during the Depression era. German and Scandinavian immigrants are often credited with making these objects popular; chip carving had been used to decorate wooden objects in Europe for hundreds of years.

A sharp-edged tool, such as a pocketknife, is used to remove small chips of wood from a large piece to form geometric patterns. Smaller layers carved in a similar manner and shape are added to that, forming the characteristic pyramidal shapes.

The availability of cigar-box and fruit crate wood was a major factor in the production of tramp art. Picture frames, boxes, furniture and religious shrines have been popular forms for tramp artists.

WHO ARE THE ARTISTS?



Kevin Orth
Blue Fish
acrylic on paper



“Missionary” Mary Proctor
Little Light of Mine
(yellow)
paint, beads, glitter, glue
on board

KEVIN ORTH

(CHICAGO, IL; BORN 1961)

Born and raised in Ohio, Orth attended college but received no formal training in art. He uses scavenged objects, paint, and hardware to evoke a childlike, sometimes humorous, quality.

While traveling in Southeast Asia, he discovered his unique art style, which includes the Orth box—a cardboard box that he paints or covers with material—which he fills with found objects. He often adds bits of his poetry to his boxes, paintings, and other artworks, usually written all in capital letters. Orth is interested in “things beneath the surface. They’re always there, and there’s no reason why they shouldn’t be the subject of paintings, too.”

“MISSIONARY” MARY PROCTOR

(TALLAHASSEE, FL, born 1960)

Proctor was raised by her maternal grandmother in a junk-yard environment. She took up painting as an adult after a tragic house trailer fire claimed the lives of her aunt, uncle, and grandmother. After a year of grieving and prayer, Proctor received a vision of an angel who told her to “paint the door.” As a result painted doors, panels embellished with trinkets and found objects, represent the trailer door that Proctor’s family members could not open, and comprise much of her creative output. She also works on boards and pieces of tin.

Proctor’s work demonstrates an intense spiritual awareness and a distinctly feminine point of view. Narrative pieces, grounded in African-American spirituality and a sense of joyousness, speak to the powerful influence of religion in the South. Proctor says she “was raised with prayer; night and day.” More secular works implore people to live a positive life and to avoid alcohol, drugs and violence. Proctor’s message has been consistent throughout her career: love one another and strive to live a just life.

WHO ARE THE ARTISTS?



John Reno
Bigfoot
oil on canvas



JOHN RENO

(AMERICAN)

Born on a mountain near Cullman, AL, Reno records his personal experiences in his memory paintings.

For 40 years, Reno's life revolved around his singing and songwriting. After a stroke in 1990 that impaired his hearing, Reno turned to other work. In about 2009, Reno began painting scenes from his own life after an artist friend introduced him to the folk art festival circuit. His other subject matter includes spaceships, aliens, Bigfoot, animals, Marilyn Monroe, and Elvis Presley.

JACK SAVITSKY

(LANSFORD, PA; 1910-1991)

Born and raised by an immigrant family, Savitsky joined his father working in the local coal mines after completing the sixth grade. He painted signs and bar murals for extra money.

Savitsky retired in 1960 after contracting black lung disease. At his son's suggestion, he began drawing and painting, interests he had developed in childhood. He concentrated on that which he knew best: the life and work of coal miners, creating art that speaks to a part of the American experience.

As his struggle with black lung disease progressed, Savitsky was forced to abandon oil paints and focus on drawing. The three dots after his signature represent the Holy Trinity; he started using them following a hospitalization in 1973.

WHO ARE THE ARTISTS?



Lorenzo Scott
Last Supper
acrylic on canvas

LORENZO SCOTT

(ATLANTA, GA; BORN 1934)

At age five, Scott saw his mother sketching and decided he wanted to draw. As an adult, he worked in construction and as a house painter. Scott completed his first oil painting at age 25. A visit to the Metropolitan Museum of Art in New York City in 1968 awakened in him an interest in Italian Renaissance artists. He began to study their art and methods, visiting Atlanta's High Museum to look at art in person. As he began experimenting, he developed his own style. He also builds his own frames and paints them gold in the style of those framing Renaissance masterpieces.



Matt Sesow
Untitled
oil on canvas

MATT SESOW

(WASHINGTON, DC; BORN 1966)

Born in Omaha, NE, Sesow suffered a personal tragedy at age 8. While playing at an airfield near his home, a plane hit him as it landed, severing his dominant left arm. Surgeons reattached the arm, but the hand could not be saved. The physical and emotional impact of this experience is obvious in his highly charged artwork.

As a teenager, Sesow participated in the Disabled Olympics. He attended college in Oklahoma on a scholarship from the Mensa Society, earning a degree in computer engineering, and starting a career as a software engineer.

In 1993, Sesow began painting and eventually became a fulltime artist. He incorporates a number of symbols into his works. The line with three cross-hatchings is a scar that reminds us of his childhood accident and surgery. The intense red mouth with long rows of teeth indicates emotion, but the viewer is left to determine if it is a smile or grimace.

Sesow claims 20th century Modernist artists Willem deKooning and Francis Bacon as inspirations, as well as punk rock music of the 1980s. He hopes his art will inspire viewers to challenge themselves to examine their own lives.

WHO ARE THE ARTISTS?



Steve Shepard
Lucky Hurricane Katrina
acrylic on wood



STEVE SHEPARD

(MICHIGAN)

Inspired by the natural environment around his Mississippi coastal home, Shepard paints his surroundings, usually involving water, using colored pencils layered over watercolor. Shepard's work is filled with details, yet he has stated that he does not "over-refine" his paintings.

Shepard's subject matter stems from the Gulf Coast, which he began exploring at the age of eight. His work has both celebrated the area and criticized actions that might destroy its beauty.

JIM SHORES

(ROME, GA; BORN 1956)

Shores grew up in New Hampshire, where his stepfather was a mechanic and held the contract to service municipal garbage trucks. Shores was fascinated by the things that people threw away; he retrieved objects from the dump to remake into robots and other forms.

For 20 years Shores held a string of odd jobs, none of which fully engaged him. When he turned 40, he realized he wanted work that was meaningful, and started making sculptures, assemblages and environmental art out of found objects. The bulk of his work is figurative.

WHO ARE THE ARTISTS?



Mary Jo Snell
Rooster Lady
mixed media



James A. "Buddy" Snipes
Untitled
mixed media

MARY JO SNELL

(APOPKA, FL; BORN 1946)

After retiring as an ophthalmic assistant, Snell began selling antiques with her husband as a hobby. To help draw interest to the antiques, Snell created handmade dolls and dressed them in antique doll clothing. Her dolls began to sell well enough that she could concentrate full time on making them. The dolls are inspired by a wide range of characters and ethnic cultures.

JAMES A. "BUDDY" SNIPES

(MASON COUNTY, AL; BORN 1943)

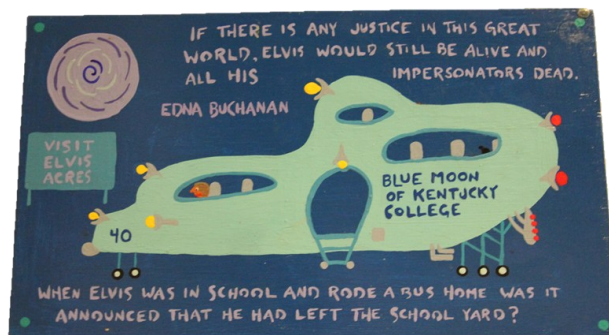
Snipes grew up very poor and left school after less than four years. He worked a variety of jobs as a laborer. Making wagons and wheel barrows out of tree limbs and scrap lumber led him to making artwork from found objects.

A never-ending need to tinker and to keep happy memories alive by telling stories through his creations turned into a reliable source of income. He provides a visual history of daily life and communicates the traditional values of his community through his artwork.

WHO ARE THE ARTISTS?



John Sperry
Untitled
metal cafeteria tray



Donald R. Stone, Jr.
Bus #40
acrylic on wood

JOHN SPERRY

(AMERICAN, BORN 1956)

Sperry turned his attention to art after a visit to a folk art gallery in Atlanta, GA. Within three months of that inspiring experience, he quit his job in the corporate world to pursue painting full-time.

Sperry works on old roofing tin and other found materials using acrylic paints. His subjects include the rural South, animals, flowers, and more—all completed in a colorful and whimsical way.

DONALD R. STONE, JR.

(WINTER HAVEN, FL, born 1956)

Already a man of many interests, reading magazine articles on small houses and folk art inspired Stone to begin painting.

Ruby Williams, a folk artist who attracted customers to her produce stand with the colorful signs she painted, encouraged Stone as an artist and offered his work for sale in the make-shift gallery she maintained alongside her roadside stand.

Stone's style is simultaneously formal and random. His favorite subjects are fruit orchards, Elvis, and historic commentary. The orchard scenes depict row upon row of evenly spaced trees, all cluttered with people, animals, and text. His humor, and his ability to go within an historic event and paint his way outward, are among Stone's strongest attributes. He often hides a tiny black poodle in his complex works.

WHO ARE THE ARTISTS?



Jimmy Lee Sudduth
Toto
mud and acrylic on
plywood



William Thomas Thompson
Four Horsemen
acrylic and enamel on wood

JIMMY LEE SUDDUTH

(FAYETTE, AL; 1910–2007)

A prominent outsider artist and blues musician, Sudduth first dabbled in art as a child, drawing in the dirt with a stick and painting on trees with mud during day trips to the woods or river with his mother to gather herbs or to fish.

Disappointed that his pictures washed away in the rain, Sudduth began to experiment with additives to his mud. Sugar, instant coffee, soft drinks, caulk, and syrup gave the mud more permanence.

Sudduth collected 36 shades of mud, applying it directly to plywood panels with his fingers. He used paint as well as many natural materials, including grass, onion skins, and root vegetables to add color to his work. His subjects included people, animals, and buildings. Sudduth often held up his hands and exclaimed, “When I die, my brush dies, too.”

WILLIAM THOMAS THOMPSON

(GREENVILLE, SC; BORN 1935)

Born on a dairy farm, Thompson enjoyed a long career as a businessman, experiencing both success and bankruptcy. In 1987, he was diagnosed with Guillain Barré syndrome, a paralyzing disease.

Thompson did not venture into the world of art until 1998, at the age of 53, when he received a vision at a church service in Hawaii where he had gone for specialized treatment. He immediately purchased supplies to begin painting and arrived home with a completed work. Thompson has since completed hundreds of landscapes, still lifes, and interpretations of the Book of Revelations.

Thompson sees his work as a way to deliver messages from God and is well known for his large murals.

WHO ARE THE ARTISTS?



Mose Tolliver
Self-Portrait
acrylic on wood

MOSE TOLLIVER

(MONTGOMERY, AL, 1920-2006)

Tolliver was born into a large sharecropper family. He remarked later that although they lived in a shack, his mother put pictures all over the walls. He attended school only through the third grade level, then worked many odd jobs. He was especially sought after for his landscaping skills.

In the late 1960s, when Tolliver worked at a furniture store in Montgomery, a crate of marble fell off a forklift and crushed his left ankle. The accident left him unable to walk without assistance or to work. During the long recovery, his former employer gave him a set of oil paints. Thus began a 50-year career as a painter.

Tolliver painted on every surface at hand: furniture, wood scraps, the sides of packing crates, Masonite, metal trays, and tabletops. He used house paint in neutral colors. His subjects were exotic ladies, self-portraits in which he leans on crutches or canes, and whimsical birds, animals, and dinosaurs. He signed his paintings "Mose T."

Tolliver's hung his work on the tree in his yard and lined the steps leading to his porch; passersby starting buying them. He soon became the richest man on the block. In 1982 his work was in the first exhibition of Black American folk art hosted by the Corcoran Gallery of Art in Washington, D.C.



GREGORY WARMACK "MR. IMAGINATION"

(CHICAGO, IL, 1948-2012)

A native of Chicago, Warmack took a new name after surviving a near fatal shooting in 1978. As Mr. Imagination, he worked in a variety of forms, often making use of sandstone and bottle caps. He was self-taught, using simple tools and found materials to create self-portraits that he embellished with trinkets and chunks of discarded foundry molds.

Warmack carved fantastic figures, monuments, and block-lettered text. He gained recognition for the thrones and figures he made entirely out of bottle caps. He even wore a bottle cap suit!

WHO ARE THE ARTISTS?



Myrtice West
Adam and Eve in the Garden
oil on canvas



Wallace "Knox" Wilkinson, Jr.
Blonde-headed Woman
acrylic on wood

MYRTICE WEST

(CHEROKEE COUNTY, AL, 1923–2010)

West married young and after suffering two miscarriages learned she might never be able to have children. In her grief, she turned to painting, looking at her surroundings for inspiration and often painting over discarded paintings.

In 1956, after 16 years of marriage, West gave birth to a daughter, whom she welcomed as a gift from God. Her artwork reflected this belief as her subject matter changed to religious scenes. She later had visions at night, wherein she felt guided by God to paint her Revelations series.

In 1986, West's ex-husband murdered their daughter. West took in her two grand-children to raise, but still found time to paint, continuing to find inspiration in Biblical scenes. Fire destroyed the family home and many of West's paintings in 2000.

WALLACE "KNOX" WILKINSON, JR.

(ROME, GA; BORN 1955)

Although Wilkinson is mentally challenged, he is an artist of rich vision and strong sentimentality. His vibrant artworks are popular with collectors of Outsider art; they have been described as expressing "the warmth, vitality and simplicity that are basic qualities of the author... and express the innermost secrets of the human heart."

Wilkinson explains that he depicts women with elaborate clothes and hairdos because they are fun to draw; some look happy, but some appear rather unpleasant. When asked about his sense of color, he says he thinks it is a gift from God.

WHO ARE THE ARTISTS?



Ruby C. Williams
Piano Playing Cow
acrylic on board



Purvis Young
Saint
acrylic on wood panel

RUBY C. WILLIAMS

(BEALSVILLE, FL; BORN 1920)

Williams grew up in a community founded in the 1860s by freed slaves, including her great-grandmother. She left as a young woman and spent 25 years as an evangelical minister in New Jersey before returning to her hometown to farm and run a produce stand on her property.

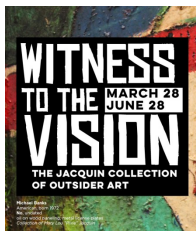
Williams painted bright signs advertising her fruits and vegetables to attract customers to her produce stand. The paintings also attracted attention from folk artist Rodney Hardee. With his encouragement, Williams set up a gallery of her work alongside her produce stand, which she continues to operate.

PURVIS YOUNG

(MIAMI, FL; 1943–2010)

An uncle taught Young to draw as a child, and he returned to that while serving time for a felony as a teenager. Upon his release from prison, Young began creating murals along the walls of Goodbread Alley, a street in an overlooked neighborhood of Miami. He had taught himself to paint by looking at books with reproductions of works by artists such as Rembrandt and Van Gogh.

Young used his art to document urban life as well as to symbolize freedom and movement. He works on found objects, such as crates, door panels and other pieces of wood.



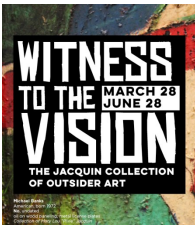
MUSEUM ETIQUETTE GUIDE

STUDENTS, WHILE YOU'RE HERE, PLEASE DO...

- ◆ ... respect the museum and the other visitors by being on your best behavior.
- ◆ ... use your indoor voice while touring the galleries.
- ◆ ... walk everywhere you go.
- ◆ ... respect the exhibits by looking with your eyes, and only using your hands on exhibits that are meant to be touched. (If you're not sure, please ask!)
- ◆ ... listen to your teachers, chaperones, and museum staff.
- ◆ ... keep all food, drink, and gum out of the galleries.
- ◆ ... keep your group sticker or wristband on during your whole visit.
- ◆ ... make sure you can always see your group leader or chaperone. If you get separated, please go to the front desk so we can help you find your group!
- ◆ ... come prepared to explore, to learn, and to have fun!

CHAPERONES, WHILE YOU'RE HERE, PLEASE DO...

- ◆ ... help your group get started by listening to the brief orientation given by a museum staff member at the beginning of your visit.
- ◆ ... make sure you can always see all of your students.
- ◆ ... encourage your students to abide by all of the museum's etiquette guidelines.
- ◆ ... stay engaged with your students! If you are interested in an exhibit, they have a better chance of being interested too!
- ◆ ... if your students are using a guided discovery sheet like, please help them complete their tasks, and supervise their use of pencils and clipboards in the galleries.
- ◆ ... follow your rotation schedule (if you've been given one), especially if your school gets split into multiple groups.
- ◆ ... ask questions! If you need to know where to go, how to get there, or just want more information about an exhibit, our staff is happy to help!



CLASS ACTIVITY IDEAS

PRE-VISIT

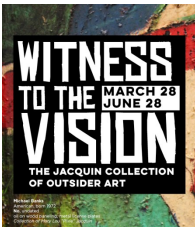
- What Did They Use?**.....29
Recommended for PreK-3rd grade
- Creativity Challenge!**.....30
Recommended for 4rd-8th grade
- What to Expect**.....31-33
Recommended for 9th-12th grade

WHILE AT THE MUSEUM

- Repurposed Scavenger Hunt**34
Recommended for PreK and up
**This activity can be done verbally (led by teacher), or on paper in groups of 4-5 students.*
- Find the Fine Art!**.....35
Recommended for 4th grade and up
- Writing from Art**.....36
Recommended for 6th grade and up
- Thematic Scavenger Hunt**.....37
Recommended for 9th grade and up

POST-VISIT

- Find It, Make It!**.....38
Recommended for PreK-3rd grade
**To complete this activity, teachers should plan on collecting found objects children can use to create art.*
- Obsessive Autobiography Challenge**.....39-40
Recommended for 4th grade and up
**Teachers can adjust requirements/expectations to specific grade levels.*
- Memory Jugs**.....41
Recommended for 9th grade and up



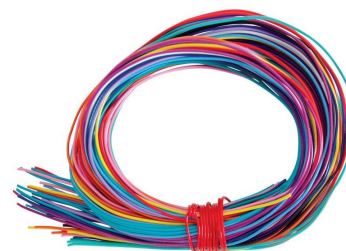
WHAT DID THEY USE?

Outsider artists are just like you! They haven't gone to school to study art, and they usually create their art by using found objects, or everyday things that they find all around them! To get ready to visit the Peoria Riverfront Museum's exhibit, *Witness to the Vision: The Jacquin Collection of Outsider Art*, you are going to practice using your detective skills to figure out what materials the artists used to make their art work!

Take a close look at the four art works below and draw a line connecting each piece to the material used to make it!



Bottle Caps



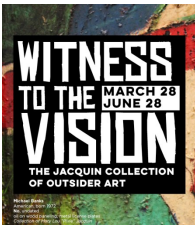
Craft/Art Wire



Mud



Jewelry



CREATIVITY CHALLENGE!

Outsider artists are just like you! They haven't gone to school to study art, and they usually create their art by using found objects, or everyday things that they find all around them! To get ready to visit the Peoria Riverfront Museum's exhibit, *Witness to the Vision: The Jacquin Collection of Outsider Art*, you will be creating your own art works using found objects!

The objects you use can be recyclable materials like egg cartons and pieces of plastic, natural materials like leaves and sticks from your backyard, or even things from your house like toys or pictures. If you're using anything that used to have food in it be sure to rinse it out, and if you're using anything from your house be sure to ask your parents before you take it!

Once you have gathered your items, think about how you might want to use them. Will you make a collage, a sculpture, a drawing, or use them to decorate an existing object? Once you have an idea, start creating! To complete your artwork, you might also want to use glue, tape, paint, markers, or colored pencils!

INSPIRATION ITEMS



Bottle Caps



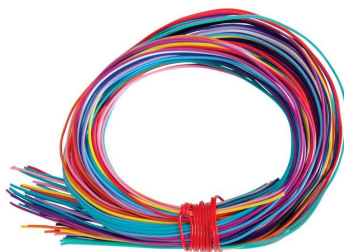
Pebbles



Feathers



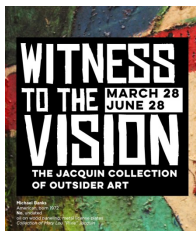
Leaves



Craft/Art Wire



Yarn or String



CULTURAL CONNECTION

Before visiting *Witness to the Vision: The Jacquin Collection of Outsider Art*, it's important to become familiar with the type of art you'll see. Unlike many other types of art, Outsider art has no defined boundaries, techniques, or materials other than the general understanding that it is created by someone unfamiliar with the art world who lives "outside" of the confines of traditional society.

Read through the following two articles that describe both folk art and Outsider art in more detail, and then work together in groups of 4 or 5 to create a list of similarities and differences between these two types of art. Given the information, what kind of art (think about materials, techniques, styles, etc) do you think you'll see in the exhibit? Do you create any type of art that would fall under either of these two categories?

Folk Art

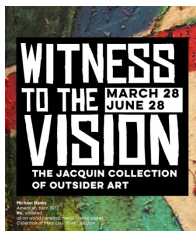
<http://www.visual-arts-cork.com/definitions/folk-art.htm>

Traditional Meaning

Within the world of visual art, the vague term "folk art" is of rapidly declining significance, for several reasons. First, no one can agree on what it means. This is partly because the concept of "folk" springs largely from criteria laid down by 19th century aesthetes and aestheticians, rather than from any objective characteristics. Second, the amount of authentic art and design produced by traditional folk artists nowadays is vastly exceeded by artificial "folk art." Third, all forms of traditionally-made arts and crafts are under threat from globalized culture.

On the face of it, the phrase should have a fairly simple meaning - something like: "art made by the common people, notably from rural areas." Except the phrase implies a degree of cultural insularity, which - thanks to the explosion of mass-market culture - has more or less disappeared. To complicate matters further, the general nostalgia for traditional artifacts has led to the emergence of a growing crafts industry, as any search of the internet - for terms such as "folk art designs," "folk art decorations," "folk art paintings" or "folk crafts" - will reveal. These folk products are typically manufactured in local, decidedly unfolkish urban centers, or in Third World sweatshops - neither operation having an intimate connection with the sort of historical traditions that typically characterize authentic folk arts.

During the 19th century, it was the Industrial Revolution that undermined "folk art;" in the 20th century it was mass-produced culture - everything from sodas and denim jeans, to TV programs; in the 21st century it is computers, the internet and globalization. In general, therefore, "folk art" is a dying activity, and now survives only in isolated areas whose inhabitants have a proud tradition of handicrafts and making things for themselves.



CULTURAL CONNECTION

A Current Definition

“Folk art” is mostly utilitarian or decorative art created by an unaffluent social class of peasants, artisans and tradespeople who live in rural areas of civilized but not highly industrialized societies. It also encompasses nomadic groups like gypsies. A few such places can still be found in areas of Central and Eastern Europe, and doubtless in areas on other continents, although their number is shrinking. The term “folk art” may also encompass art produced by ethnic minorities in more developed societies, who have succeeded in preserving their beliefs and customs by living in separate communities apart from the mainstream (e.g. Amish Mennonite communities).

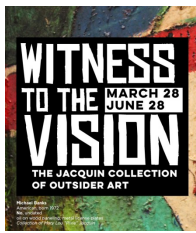
History/Origins of Folk Art

The acceptance of “folk art” as a special category did not happen until the late 19th century, and was first confined to European peasant art - the “art of the land.” The intellectual and cultural climate of the time attached an exaggerated Romanticism to the simple life lived by the common people. Their art, in particular, hand-crafted with traditional tools, had a great appeal for the post-Industrial Revolution urban mainstream. This unrealistic appreciation of rural life, fueled by the aesthetics of the Arts and Crafts Movement championed by William Morris and others, led to a consideration of “folk art” as anything non-elitist, primitive or homemade - art that preserved some kind of cultural heritage.

In other words, “folk art” is a term invented by 19th century white Christian well-educated urbanites to describe the quaint arts and crafts of rustic societies. Because the concept was invented by people well-versed in cultural history, they excluded arts from the major ancient civilizations (eg. Chinese, Japanese, Egyptian, Minoan, Persian, and so on), and from Classical Antiquity (Ancient Greece and Rome), and Islamic societies. These cultures were deemed too well-developed to give rise to “folk art.”

Characteristics

The most distinctive characteristics of “folk art” concern the materials and creative techniques used. Thus, unlike in more sophisticated art, “folk art” tended to make use of natural substances like wood, straw, clay and so on. Tools tended to be fewer in number but invariably multi-purpose. Items were often (but not always) produced on a smaller scale - perhaps for reasons of portability or cost. (Miniature works are a typical specialty of “folk art.”) In contrast to the teaching of elite art forms like conventional painting or sculpture, “folk art skills” were instilled widely in each generation of the community involved, albeit with some divisions of tasks between the genders, so that most people were productive.



CULTURAL CONNECTION

Outsider Art

<http://www.visual-arts-cork.com/definitions/outsider-art.htm>

Definition

In fine art, the term “Outsider art” refers to works produced by artists outside the established art world or outside the boundaries of conventional culture. The actual phrase “Outsider art” was first used in 1972, by the art critic Roger Cardinal, as an English equivalent of the French term *art brut* (raw art) first coined by the French painter and assemblage artist Jean Dubuffet (1901–1985) for the same type of primitive art. As it was, Dubuffet's focus was on paintings or drawings by psychotics in insane asylums, of which he amassed a sizeable collection, managed by his *Compagnie de l'Art Brut*.

Wider Than Art Brut

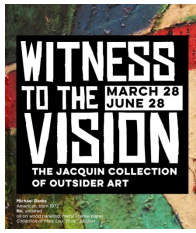
If Dubuffet's concept of *art brut* is largely confined to works by marginalized and maladjusted individuals, the English concept of Outsider art is wider, and embraces works by uneducated, self-taught (naive) artists, and those by artists with little or no contact with institutional forms of art, including geographically remote artists and cultures, as well as painting and sculpture by asylum inmates. Outsider art is exemplified by the work of the Irish landscape painter James Dixon (1887-1970) who lived on wind-swept Tory Island, off the coast of Donegal. Dixon's outstanding artistic talents only became apparent when he took up painting at the age of 72! Note that Outsider art describes works created outside the norm: it does not refer simply to artists who are unconventional. Thus, for instance, followers of Dada, or any other anti-art movements are not considered to be Outsider artists. Similarly, it does not include the well-documented drawings and paintings of autistic artists, if those artists are working within the mainstream art scene.

Naïve Art

This old-fashioned term used to be employed to describe outsider art by a painter or sculptor without any formal training or qualification like Henri Rousseau “Le Douanier” (1844–1910). It referred to supposedly spontaneous, intuitive art, typically bold in design, simplistic in form and color, and lacking in conventional motifs like linear perspective and *chiaroscuro*. However, since this genre became established in the 19th century, it has spawned a host of “pseudo-naïve” or “faux-naïve” works - often by highly trained, polished artists - now available in art galleries worldwide.

Primitive Art

The term “primitivism or primitive art” is sometimes used - as a synonym for Outsider art - to describe art by untrained and unsophisticated artists, but is more accurately used to describe work from contemporary tribal cultures, such as Aboriginal, Oceanic, Native American, African or Alaskan art. However, the term is now considered politically incorrect by critics of Modern Art - who prefer terms such as “folk art,” “vernacular art,” or “intuitive art.”



REPURPOSED SCAVENGER HUNT

Outsider artists often use found objects, everyday things they find around them, and repurpose them to create their art.

As you walk through *Witness to the Vision: The Jacquin Collection of Outsider Art*, see if you can find pieces with materials that fit into the following categories:

Something that you can find in a kitchen:

Something that you can recycle:

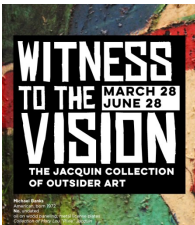
Something you use every day:

Something you can find in a garage:

Something you can find outdoors:

Something you can find in a closet:

Bonus Activity: Find a material you've never seen before; write a description of it and draw a picture of the artwork it was used to create.



FIND THE FINE ART!

Even though Outsider artists are, by definition, untrained amateur artists, years of practice, natural talent, and artistic intuition can sometimes transform an Outsider artist into a fine artist whose work is appreciated not just for its uniqueness or oddity, but for its beauty and visual appeal. Consider the following definitions:

Outsider Art:

Art made by people who have not gone to school for art, who usually do not operate professionally or earn their livings as artists, and who create for the most part, with limited or no connection to the art world and its dealers, galleries, collectors, critics, schools, and museums. Not categorized by styles, movements, or trends, it is art made by individuals who are driven to create by their own particular inner compulsions, which may be visionary, derived from memories, evangelical, or popular-culture inspired. It is almost always strongly influenced by local or regional cultures and often is made from found, homemade, or unusual materials.

Fine Art:

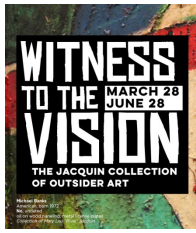
A visual art considered to have been created primarily for aesthetic purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture. Practitioner of fine arts usually study studio art in school.

Today, you will tour the exhibit *Witness to the Vision: The Jacquin Collection of Outsider Art* in groups of 4 or 5. While walking through the gallery, be on the lookout for pieces that stand out to you as possible examples of Outsider artists turned fine artists. When you find a piece you think qualifies as fine art, gather your group and defend your choice to them. Be sure to explain why you like the piece, and point out the elements that you think make it fine art. You can talk about how the piece makes you feel and even where you would put it if it was in your own art collection.

The piece I chose was called: _____

It was made by: _____

I think this piece should be considered as fine art because: _____



WRITING FROM ART

Writing is a common inspiration for many visual artists, but there are just as many writers who are inspired by visual artwork! As you walk through the *Witness to the Vision: The Jacquin Collection of Outsider Art*, you'll probably notice that many of the art works on display are either inspired by writing, particularly the Bible, or have writing as part of the piece itself.

As you visit the gallery, select at least one piece of art that makes you feel something. The piece can make you happy, sad, or angry; it can make you laugh, it can make you think of something in your past, or it can remind you of a family member or friend. Once you've chosen your piece, write a haiku inspired by the artwork.

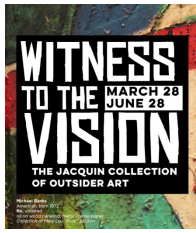
A haiku is a traditional form of Japanese poetry that consists of 3 lines. The first and last lines of a haiku have 5 syllables and the middle line has 7 syllables. The lines rarely rhyme, but they can if you'd like.

Name of the artwork I chose: _____

Artist's Name: _____

Materials used in the artwork: _____

My Haiku:



THEMATIC SCAVENGER HUNT

Even though Outsider art can vary widely in materials, techniques and themes, there are four major themes that are commonly seen in many Outsider artists' work. As you walk through *Witness to the Vision: The Jacquin Collection of Outsider Art*, be on the lookout for pieces that correspond to the following four themes. Find at least one piece for each category.

Visions or Revelations from God

Artwork Title:

Artist Name:

Material Used:

Message Communicated:

Memory or Family Tradition

Artwork Title:

Artist Name:

Material Used:

Message Communicated:

Evangelical Messages

Artwork Title:

Artist Name:

Material Used:

Message Communicated:

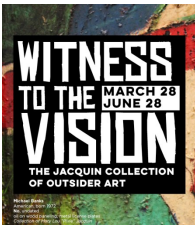
Pop-culture

Artwork Title:

Artist Name:

Material Used:

Message Communicated:



FIND IT, MAKE IT!

While you were at the Riverfront Museum, you visited *Witness to the Vision: The Jacquin Collection of Outsider Art*. In the exhibit, you had the opportunity to explore artworks created by over 42 Outsider artists, none of whom had ever been taught how to create their art. Most of these artists create their work using everyday items they find all around them, including boxes, driftwood, fabric scraps, recyclable items, and bits of plastic.

Now that you've visited the exhibit and seen the artwork in person, it's your turn to create art using everyday items! First, look through all of the items that your teacher has collected and decide which 5 items you would like to use in your artwork. Next, think about how you want your artwork to look when you're done. You can try sketching your idea on a piece of paper so you have a plan to work from. Finally, use glue or tape and paint or markers to create your artwork. When you're done, explain to at least one friend what your artwork is and how it makes you feel!

Here are some items your teacher might have collected for you to use:



Bottle Caps



Pebbles



Craft/Art Wire



Feathers



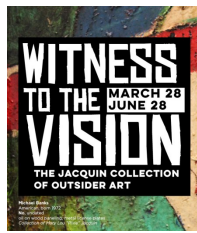
Leaves



Yarn or String



Jewelry



OBSESSIVE AUTOBIOGRAPHY CHALLENGE

Reverend Howard Finster Passed away on October 22, 2001. He is considered to be America’s most famous folk artist. He was a self-taught visionary artist; his goal was to spread the Word of God through his “sacred art.”

Finster often combined text with his drawings; he covered every bit of space available. His compositions are often described as obsessive. They are crowded with images, text, scriptural messages, advice and personal information.

For this challenge, you will be creating your own obsessive autobiography inspired by Finster’s popular works, a few of which you saw in *Witness to the Vision: The Jacquin Collection of Outsider Art*.



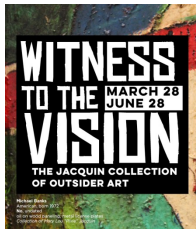
First, take a look at the example of an obsessive autobiography on the next page. Then, divide your paper into at least six sections; these can be in any shape or configuration you’d like. Each section will represent a different aspect of your life or personality, or something you value highly. Finster’s work often used repeated lines, simple images, and often split a word (without hyphens) to make the text completely fill the surface he was working on. After you’ve decided which ideas you want to express through your obsessive autobiography, begin filling in those spaces with words and pictures. You can choose to leave your work in black-and-white, or you can go back and add color using markers or colored pencils.

Potential Ideas:

- ◆ Family
- ◆ Spirituality
- ◆ School
- ◆ Pets
- ◆ Sports
- ◆ Favorite Foods
- ◆ Hobbies
- ◆ Friends
- ◆ Music
- ◆ Love
- ◆ Honesty
- ◆ Peace
- ◆ Courage
- ◆ Faith

OBSESSIVE AUTOBIOGRAPHY CHALLENGE: EXAMPLE





MEMORY JUGS



In Riverfront Museum's exhibit *Witness to the Vision: The Jacquin Collection of Outsider Art*, you saw several examples of memory jugs, a type of art created by folk artists, including many Outsider artists. Learn more about the history of memory jugs by reading this short article from The Ames Gallery in California.



Memory vessels were made by placing small everyday objects such as keys, screws and nails, glass vials, shells, nuts, and jewelry on the surface of bottles or ceramic jugs using putty, cement, or other adhesive material. Many of these folk art pieces were coated with gold or silver paint, and thus require especially close inspection to discern details; others were left plain so that each applied object was easily recognized.

Several historical explanations have been put forth to explain who made memory jars, and why. One is that they have their origins in Southern Black communities, where they were placed in cemeteries for use as grave markers. The vessels were covered with objects which had belonged to the deceased for possible use in their afterlife.

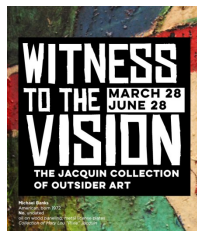
Another theory is that memory jugs or jars fit well into the "scrapbook mentality" that marked the Victorian era, in which sentimentality reigned, and decoration was abundant. Saving mementos of loved ones has universal appeal...the odd button, a single earring or other bit of jewelry that reminds one of the deceased relative.

And there the possibility that it was a bad weather activity to while away the time, since "idle hands were the devil's plaything". Each of these theories has merit. We might never know for sure what the true origin of these folk art vessels is, but they continue to fascinate as remembrances of other times and other lives.

(<http://www.amesgallery.com/FolkArtPages/Memory.html>)

Now that you've seen examples of memory jugs and read about the motivation behind the artists who create them, it's your turn to try your hand at creating a memory sculpture.

1. Choose your form: you can either use a jug or vessel, a statue, or even a Styrofoam form cut into your preferred shape.
2. Collect your decorative items. Examples include pebbles, shells, flowers or leaves, costume jewelry, magnets, bottle tops, key chains, etc.
3. Make your memory sculpture: cover your form in adhesive (mastic, putty, or tile adhesive are good options) and begin placing your decorative items.
4. Add embellishments (optional). As the article stated, some items on memory jugs were painted with silver or gold paint to enhance the beauty; if you can use acrylic paints to add this type of embellishment to your sculpture if you would like.



ACADEMIC STANDARDS MET BY THE EXHIBIT

Grade Level	Learning Standard	How the exhibit &/or activities in this packet are related to the standard listed.
Elementary	Fine Arts 25.A. 1d	Activity: <i>Creativity Challenge</i> : Students will gain an understanding of the medium that Outsider artists' use, by deciding what common materials will be used to convey their own meaning Outsider art-inspired piece.
Junior High	Fine Arts: 25. A 3E	Activity: <i>Creativity Challenge</i> : Students will gain an understanding of the medium that Outsider artists' use, by deciding what common materials will be used to convey their own meaning Outsider art-inspired piece.
High School	Fine Arts: 25.B.5	Activity: <i>Writing from Art</i> : Using Outsider art as the inspiration students write a Haiku expressing their response to and impression of Outsider art.
Elementary	Fine Arts: 26. D. 1D/2D	Activity: <i>Find It, Make It</i> : The students will visit the Outsider art exhibit and work to identify the elements and mediums used to create the art. Students will then create
Elementary	Fine Arts: 27.B.2	Activity: <i>Obsessive Autobiography Challenge</i> : Students will use this activity to demonstrate how art can both shape and reflect the beliefs and values of a person, society, or way of life.
Middle/High School	Fine Arts: 26.B.5	Activity: <i>Memory Jugs</i> : Students will create their own memory jugs by finding resources and materials with personal meaning to complete their art. The complex work of art will showcase the students understanding of Outsider art, as well as their personal inspirations.